

§ 10. *Structure of No. 16 in Detail.*—Although it is not so indicated in the text, this play divides itself into three scenes: I., the plot (ll. 1–111), II., the deception (ll. 112–264), III., the cure (ll. 264–end). The last two are to a large extent made ready to his hand, but the first is of Sachs' own construction. It is necessary to furnish a motive for the piece. How does Sachs accomplish this? He works from the hint *Steinhw.* p. 554, l. 32, "*doch so vermügen nye waren noch in darzu pringen mochten das er in nur ein candel weins do von bezahlt het, Sich des von im klagten,*" and from it forms the opening scene down to l. 90. The three peasants are not introduced all at once; that would be too clumsy, but the device of a previous appointment is used, to obviate any such difficulty. The object of the peasants in meeting is to unite their funds for carnival week. Kargas has a legacy, and to help them would be a neighbourly thing to do. This object would be much more intelligible to a German audience than the motive of the Italian story, which is to persuade a rich fool to spend his money in junketing instead of undertaking large contracts which he cannot fulfil. Nothing is said of Kargas' desire to purchase lands; it would be aside from the story. From Merten's speech, l. 26, we are led to expect the niggard's refusal, which is prompt and unmistakable. When he goes out, they plot their revenge, which is one man's plan, as in Beccaccio, and is merely to make him believe that he is ill. In Sachs, as in the Decameron, it is the physician who reveals the desperate nature of his malady. It is to be noted that Sachs makes one careless blunder. Hans says, l. 93:

"Ich rieth das wir Drey alle sander
Morgen frü kernen,"

while in the very next speech Urban says, l. 113:

"Schaw! dort geht gleich der Kargas rausz."

This is unusual, and arose probably from a recollection of *Steinhw.* p. 554, l. 37: "*vnd den nechsten tag darnach warten das Calandrin, &c.*"

§ 11. *Omission of the Obscene.*—From this on, the situations are more like those of the novel. Sachs, however, makes one important and characteristic omission. Calandrin says, *Steinhw.* p. 556, l. 15: "*Awe mir Tessa darzu pringest du mich, du hast*